

Loyola University New Orleans
School of Music and Theatre Professions
Presents

Junior Recital
Kaitlyn Crawford,
clarinet

from the studio of
Dr. Stephanie Thompson

with
Jesse Reeks, Accompanist

and Guest Artists
Celia Watkins
Adora Thurman



Friday, October 21, 2022 at 7:30 p.m.
Nunemaker Auditorium

Program

Sonata (1962)

Francis Poulenc

I. Allegro Tristamente

II. Romanza

III. Allegro con Fuoco

Fantaisie (1900)

Augusta Holmes

Jesse Reeks, piano

Oblivion (1982)

Astor Piazzolla

arr. Adora Thurman

Adora Thurman, guitar

Intermission

Clarinet Trio, Op. 11 (1797) Ludwig van Beethoven

I. Allegro con brio

II. Adagio

III. Theme and variations

Celia Watkins, cello

Jesse Reeks, piano

Notes

Sonata for Clarinet and Piano

Francis Poulenc

Poulenc composed this work in 1962 in memory of his friend and colleague, Arthur Honneger. His mourning is audible in this sonata, being one of his final works before his death in 1963. Much like the composer himself, the piece is eclectic in style.

Poulenc starts the piece with a jolt, then moves to the haunting main theme of the first movement. Poulenc explores the image of nostalgia in this first movement, as he moves from this theme to a beautiful arpeggiated section that seems to exist outside of time. He concludes with a restatement of a familiar theme that gradually fades away from us. The romanza movement is a gorgeous lament, lulling its audience to a feeling of peace and calm. This feeling does not stay for long though, as the third movement wakes us with a start, and an obnoxious and almost sassy theme. As you will hear, the piece explores a wide range of emotion, perhaps to mirror Poulenc's own struggle with conflicting emotions after his friend's death.

Fantaisie for Clarinet and Piano

Augusta Holmes

Holmes' Fantaisie was originally written as a submission to the Paris Conservatoire composing contest. It became the first piece to ever be accepted from a woman composer in 1900, making it a great historical success. The piece is dedicated to Cyrille Rose, who was a clarinetist and

composition professor at the Paris Conservatory at the time of the piece's writing.

The piece has an operatic feel to it, especially with the dramatic and stately introduction. We move from this dramatic section to a mourning and sorrowful march, slowly building to eventually resolve into the next section, where we move to the parallel major key, allowing the energy to open up and brighten. To finish the piece comes a more light and regal sounding march section, where you will hear a series of flourishes from the clarinet in the form of a fanfare to conclude Holmes' work.

Oblivion

Astor Piazzolla

Piazzolla is widely known for his influence in Argentine tango music. Born in Argentina, Piazzolla actually grew up surrounded by the jazz and classical music of New York City, from which he gathered a lot of influence before returning to his native country. This experience helped him to develop what he coined as Tango Nuevo, which is a melding of tango and the jazz and classical techniques Piazzolla heard and experienced growing up. Oblivion is one of his most popular tango nuevo works, and has been adapted for many solo instruments.

This arrangement, done by my good friend Adora Thurman for guitar and clarinet, captures the atmospheric and ethereal energy of the piece. With the clarinet's sustained and sorrowful melody and the guitar's flowing accompaniment, the arrangement builds an air of melancholy with a somewhat foreboding feeling, as the melody dissolves into oblivion.

Clarinet Trio Op. 11

Ludwig van Beethoven

Beethoven composed this light and cheerful piece in 1798, when woodwind chamber music was the popular music of the time, and he was still working to make a name for himself as a young composer.

The piece starts with a bright and spirited allegro movement, followed by a beautiful adagio. The final movement actually borrows its melody from *Pria ch'io l'impegno*, which translates to "Before I go to work, I must have something to eat." This song comes from the comic opera "*L'amor marinaro*" by Joseph Weigl. This was a popular alleysong of the time, often sung in bars and by street performers. This gives the trio its alternate title, '*Gassenhauer*', or alley song. Beethoven explores a series of variations on this catchy tune to conclude the piece.

Upcoming Student Recitals

Junior Recital:

William Brown, jazz guitar

Friday, Oct. 28, 7:30 p.m.

Nunemaker | Free admission

Junior Recital:

Garrin Mesa, voice

Sunday, Nov. 6, 7:30 p.m.

Nunemaker | Free admission

Junior Recital:

Samuel Tyree, trombone

Sunday, Nov. 13, 7:30 p.m.

Nunemaker | Free admission

Junior Recital:

Amy Donald, oboe

Monday, Nov. 14, 7:30 p.m.

Nunemaker | Free admission

Junior Recital:

Elijah Hartman, voice

Thursday, Dec. 1, 8 p.m.

Nunemaker | Free admission

Graduate Recital:

Taylor Counce, guitar

Monday, Dec. 5, 7:30 p.m.

Nunemaker | Free admission

Upcoming Events

Melancholy Play

Oct. 20- 22 & 26-29, 7:30 p.m.

Marquette | Ticket required

Chorale & Chamber Singers

Thursday, Oct. 27, 7:30 p.m.

Roussel | Free admission

OctUBAfest:

Matt Perrine Sousaphone Masterclass

Sunday, Oct. 30, 4 p.m.

Nunemaker | Free admission

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OctUBAfest:

Tuba Euphonium Studio Concert

Sunday, Oct. 30, 7:30 p.m.

Roussel | Free admission

Jazz Underground: Brad Walker

Tuesday, Nov. 8, 7:30 p.m.

Nunemaker | Ticket required

Concert Band

Thursday, Nov. 10, 7:30 p.m.

Roussel | Free admission

The Mad Ones

Nov. 10-12 & 16-19, 7:30 p.m.

Lower Depths | Ticket required

Wind Ensemble & Honor Band

Saturday, Nov. 12, 3 p.m.

Roussel | Free admission

Navy Commodores Jazz Ensemble

Sunday, Nov. 13, 3 p.m.

Roussel | Free admission

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